

Міністерство освіти і науки України  
Рівненський державний гуманітарний університет  
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***ХУДОЖНІЙ ФІЛЬМ НА ЗАНЯТТЯХ З  
АНГЛІЙСЬКОЇ МОВИ:  
МЕТОДИЧНІ РЕКОМЕНДАЦІЇ ТА ЗАВДАННЯ***

Рівне-2010

**ХУДОЖНИЙ ФІЛЬМ НА ЗАНЯТТЯХ З АНГЛІЙСЬКОЇ  
МОВИ: МЕТОДИЧНІ РЕКОМЕНДАЦІЇ ТА ЗАВДАННЯ:**

Навчально-методичний посібник / Уклад. А.В. Фрідріх, Н.Є.  
Антоненко. – Рівне: РДГУ, 2010. – 58 с.

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Рекомендовано до друку науково-методичною радою РДГУ  
(протокол № 9 від 25 травня 2010 р.)

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**В С Т У П**

**Мета посібника** – удосконалення розмовних навичок студентів з середнім рівнем знань у процесі перегляду та обговорення художніх фільмів англійською мовою та виконання комунікативно спрямованих вправ та завдань. Важливою метою є також формування у майбутніх вчителів іноземної мови лінгвокраїнознавчої культурної компетенції, тобто системи знань та розуміння різних реалій із життя американського та британського суспільств.

Посібник призначений для студентів II-IV курсів, які вивчають англійську мову як основну та додаткову спеціальність у педагогічних вузах та університетах.

***Посібник складається з таких розділів:***

- 1) вступ;
- 2) методичні вказівки;
- 3) система вправ;
- 4) додатки:
  - a. Some More Ideas How to use Films in the Classroom;
  - b. A List of Films to Use in the Classroom;
  - c. Common American English Exclamations;
  - d. Quotations from the Films;
- 5) список використаної літератури.

Завдання складено згідно з вимогами Навчальної програми з англійської мови як основної спеціальності (практичний курс) (Рівне, 2000). Система вправ до кожного фільму має певну тематичну спрямованість. Наголос робиться на поглиблену

роботу над мовленнєвими зразками, на вивчення, тлумачення, переклад та переказ тексту і т.д., а також на розширення словникового запасу студентів та на аналіз лексичних одиниць, що вивчаються (виявлення багатозначності, підбір синонімів, антонімів і т.д.) з метою розвитку навичок усного (в тому числі й не підготовленого) та письмового мовлення.

В посібнику подається тематичний список слів та словосполучень (Topical Vocabulary) для використання у вправах, а також фрази, які використовуються у розмовній мові.

У додатках знаходиться розділ, який містить деякі ідеї щодо використання художніх фільмів на заняттях з англійської мови, якими поділилися вчителі з різних країн на сайті Інтернету для викладачів англійської мови та список художніх фільмів та тем, при вивченні яких можливо використати ці фільми. Цитати з всесвітньо відомих американських та англійських фільмів є також цікавим матеріалом для використання на заняттях з практичного курсу англійської мови. Необхідним для сприйняття художніх фільмів є список англійських виуків та їх значень.

## **МЕТОДИЧНІ РЕКОМЕНДАЦІЇ**

Входження України у міжнародне освітнє середовище, нові умови навчання іноземної мови у спеціалізованих лінгвістичних вузах, на факультетах іноземних мов у педвузах,

які забезпечують професійну підготовку вчителів іноземних мов, обумовлюють необхідність пошуку нових ефективних шляхів навчання іноземної мови як спеціальності.

Вадою навчання іноземних мов завжди була проблема невідповідності змісту навчання у школі та вузі рівню реального використання мовленнєвих одиниць у природному акті комунікації. Зірка Воронка вказує на такі проблеми, що виникають під час навчання іноземних мов: невідповідність мови, що вивчається реально існуючій мовленнєвій ситуації; труднощі створення відповідного предметного та психологічного клімату; труднощі моделювання реальних ситуацій; проблеми створення фонограм; великі складнощі застосування технічних засобів навчання.

Однією з успішних спроб наближення навчального процесу до реального життя є так зване „культуроспрямоване оволодіння іноземними мовами” (Л.П. Смелякова), яке впроваджується шляхом використання автентичного матеріалу. Доцільність цієї методики обґрунтовується тим, що зараз відбір навчальних матеріалів все частіше будується не на чисто лінгвістичному матеріалі, а на культуроорієнтованому, комунікативному, особистісному підході, що дозволяє використовувати цінні у культурному відношенні автентичні іншомовні матеріали.

Завдяки використанню багатьох компонентів культури, щонайбільшого їх залучення до процесу навчання створюється якісно нова атмосфера, яка максимально наближується до реальної. Існує цілий арсенал засобів, які можна використовувати залежно від особливостей конкретної аудиторії, цілей навчання і рівня підготовленості учнів, а також бажання і можливостей педагога.

Корисними на заняттях з практичного курсу англійської мови можуть бути такі автентичні матеріали як:

- 1) твори художньої літератури;
- 2) автентична преса;
- 3) радіо (BBC (Лондон), Голос Америки (Вашінгтон));

- 4) комп'ютери;
- 5) телебачення / відеосистеми.

Навчання іноземної мови у мовному спеціалізованому вузі, яке зараз ми розуміємо як навчання міжкультурної комунікації, неможливе без використання автентичних відеоматеріалів. Серед розмаїття об'єктивних причин згадаємо, на нашу думку, одну з найважливіших: робота з автентичними матеріалами дозволяє надати процесу оволодіння іноземними мовами комунікативно-когнітивний характер, оскільки лише відеоматеріали дають поєднання мовного та соціокультурного кодів, яке характеризує ситуації реального іншомовного спілкування.

Створення штучного іншомовного середовища в процесі вивчення іноземних мов – одне з важливих проблемних питань сучасної методики. З ним в першу чергу пов'язана реалізація масового, тобто з одночасною активною участю великої кількості студентів, навчання трьом з чотирьох основних видів мовленнєвої діяльності: аудіювання, говоріння та письма. Застосування відеофільмів дає можливість активізувати мовленнєву діяльність студентів та реалізувати один з важливих дидактичних принципів - принцип наочності.

Результат навчальної роботи з використанням автентичних художніх фільмів (АХФ) обумовлюється їх мовленнєвим матеріалом. Перша вимога до цього матеріалу – комунікативність. Це значить, що відеофільм повинен передавати корисну інформацію. Другою вимогою вважається вірцевість мовленнєвих комунікативних одиниць, що використовуються. Третя – частота їх використання. Велике значення має цільова спрямованість відеофільму, тобто його мовленнєвий матеріал та методика роботи над ним повинні відповідати рівню навчання.

Мовлення у відеофільмі, який використовується для навчання мови, є джерелом іншомовної лінгвістичної та екстралінгвістичної інформації, дає загальну характеристику відеоряду, конкретизує деякі деталі. Як відомо, слово доповнює зображення, підсилює, деталізує його, керує процесом перегляду

фільму. Словесний ряд має всю ту інформацію, яка не може бути відображена зоровим рядом.

Зоровий ряд, що відображає природну ситуацію, показує середовище, обставини дії, є органічно пов'язаним з темою, може формувати у студентів певні додаткові асоціації, допомагає зрозуміти залежність, що існує між мовою та ситуацією завдяки безпосередньому відчуттєвому сприйняттю. Саме автентичні матеріали відображають функціонування мовних одиниць в реальних ситуаціях, тобто за терміном П.Кордера, відбувається процес „контекстуалізації”. Крім того, зоровий ряд АХФ є різноманітним і може поєднувати в собі жанрові та виразні можливості наукового, хронікально-документального та мультиплікаційного кіно.

Таким чином саме синтез слухової та зорової наочності забезпечує лінгвістичну та екстралінгвістичну основу, що є важливою умовою для оволодіння іншомовним мовленням, а співвідношення цих компонентів у відеофонограмі повинно вирішуватись в залежності від предмета вивчення, від конкретних завдань навчання.

При цьому важливо підкреслити, що перегляд великої кількості АХФ не повинен стати самоціллю, через те, що у використанні АХФ першочергове значення мають не кількісні, а якісні показники. Мається на увазі спеціальна методика, яка направлена на розвиток повноцінного вміння сприймати мовний та соціокультурний потенціал АХФ.

Практика та спеціальні спостереження переконливо доводять методичну недоцільність перегляду відеоматеріалів на заняттях, що завершуються обміном думками про побачене та почуте. Значна частина інформації АХФ при такій системі їх використання не сприймається іноземними реципієнтами, якими є у данному випадку студенти університетів/факультетів іноземних мов.

*Основними завданнями методики є:*

– навчити студентів осмислено та організовано сприймати інформацію АХФ;

– розвивати у студентів такі когнітивні вміння, як спостереження, класифікація, відбір, антиципація, висування гіпотез;

– навчити студентів аналізувати та резюмувати інформацію;

– імітувати автентичні зразки усномовних висловлювань;

– правильно передавати мовою, що вивчається, ідеї, які містяться в АХФ з урахуванням тих соціокультурних норм, які мають місце у іншомовному суспільстві, вміти критично ставитись до змісту АХФ.

Методика використання АХФ, яка має такий широкий спектр найважливіших завдань, побудована на ідеї розширення діапазону одиниць спостереження при перегляді АХФ. Процедура перегляду АХФ будується в цілому на основі відомих у методиці трьох етапів роботи з аудіотекстом (до перегляду, під час перегляду та після перегляду). Однак у змістовному плані вона у значній мірі змінюється у зв'язку з тим, що на кожному з них студентам даються завдання, виконання яких потребує від них досягнення іншого рівня сприйняття автентичного відеоматеріалу.

Відеофільми є специфічним джерелом інформації, які відображають ситуації реальної дійсності, котрі дозволяють організувати навчальне говоріння, які по своїх показниках мало відрізняються від справжнього комунікативного мовлення. Одна з умов організації такого говоріння – оволодіння студентами певним рівнем мовленнєвих навичок. На основі інформації фільму можна організувати різні види роботи по розвитку навичок діалогічного мовлення. При цьому візуальна інформація використовується як стимул для використання заданих граматичних та лексичних явищ.

Як аудіовізуальний засіб відеофільм виконує різноманітні дидактичні функції:

1) є джерелом нових знань;

2) створює зорову та слухову опору при поясненні нового фонетичного, лексичного та граматичного матеріалів;



3) є засобом активізації роботи студентів.

Тобто відеофільми мають практично необмежені можливості в області навчання таким видам мовленнєвої діяльності як аудіювання та говоріння.

За допомогою цих засобів створюються мовленнєві ситуації, типові для повсякденного життя.

При виконанні вправ від студента вимагається висловити своє ставлення до інформації, яка сприймається, що сприяє розвитку навичок комунікативного аудіювання.

Розроблений повний комплекс вправ забезпечує глибоке занурення студентів у мовний та соціокультурний пласти АХФ. При цьому слід відмітити, що комплекс вправ складається з 3 частин:

1. вправи для розвитку вмінь та навичок аудіювання;
2. вправи для розвитку вмінь та навичок говоріння;
3. вправи для розвитку вмінь та навичок письма.

*Розділ вправ для навчання аудіювання складається з:*

1) вправ, для виконання яких необхідно встановити відповідність або різницю між зображенням та мовленнєвою інформацією;

2) завдання з установкою на сприйняття та запам'ятовування візуальної та мовленнєвої інформації для подальшої організації мовлення;

3) тестові завдання на перевірку розуміння сприйняття інформації відеофільма;

4) складання плану змісту відеофільма та ін.

*Розділ вправ для навчання говоріння складається з:*

- 1) постановки запитань;
- 2) відповіді на запитання до змісту окремих ситуацій;
- 3) опису подій, діючих осіб або їх вчинків;
- 4) переказу змісту фільма або його окремих фрагментів;
- 5) бесіди-ситуації з опорою на додаткову інформацію;
- 6) коментування інформації, що сприймається;

7) побудова коротких діалогів з учбовою спрямованістю на основі фільму;

8) побудова монологічних комунікативних висловлювань на основі окремих частин фільму або всього змісту фільму та ін.

*Вправи для навчання писемного мовлення* включають:

- 1) написання переказу (стислого, розгорнутого, вільного);
- 2) написання твору (самостійне програмування та побудова висловлювання) та ін.

Відеофільм як засіб навчання аудіювання важко переоцінити, тому що він виконує функції, які неможливо здійснити за допомогою інших засобів. З його допомогою розвивається фонематичний слух, котрий є одним з могутніх засобів контролю та формування самоконтролю.

В умовах навчання з використанням відеофільмів можна організувати говоріння всіх студентів у формі монологічного або діалогічного мовлення.

При цьому форми роботи можуть бути різноманітними. Можна використовувати такі види фоноправ, як:

- 1) наведіть антоніми, синоніми;
- 2) замініть, перефразуйте;
- 3) складіть, використайте;
- 4) дайте відповіді на запитання;
- 5) перекладіть, дайте еквіваленти та ін.

Використання АХФ у практиці навчання іноземної мови дозволяє досягти якісно нового рівня комунікативної компетенції студентів, які навчаються чути більше, ніж те, про що говориться у фільмі, та бачити більше, ніж те, що зображене на екрані. Іншими словами, вони навчаються дивитися АХФ очима носіїв мови, що забезпечує удосконалення комунікативної компетенції до натуралізованого рівня, відповідає сучасним вимогам до професійної підготовки вчителів іноземної мови.

## **Customs and Holidays (IV курс)**

### *A Christmas Carol*

#### **SELECTING THE MOVIE**

Drama; 1995; 95 minutes.

Description: This is the classic presentation of Dickens' immortal Christmas story about Ebenezer Scrooge and his discovery of the Christmas spirit.

Benefits: The story and particularly this rendition of it are classics which will enrich any child's cultural experience and impart positive moral values of sharing and charity. In addition, the movie will introduce children to England at the beginning of the industrial revolution and the plight of the poor during that time.

Selected Awards: None.

Featured Actors: Richard E. Grant, Joel Grey, Ian McNeice, Saskia Reeves.

Director: Patrick Stewart.

## **USING THE MOVIE**

### Helpful Background:

- By the early 1800's the Enclosure Movement had changed the demographics and economy of England. Traditionally, villages had allowed each household to cultivate narrow strips of communal land. The larger landowners could farm more efficiently by fencing off (enclosing) the communal holdings, and consolidating these strips of land into large fields. During what has been called „the Enclosure Movement” large landowners bought or simply seized the communal fields, obtaining, if necessary an act of parliament conveying the land to them. Hundreds of thousands of poor farmers no longer able to make a living in agriculture emigrated to the cities.
- The industrial revolution required large numbers of workers concentrated into small geographic areas. Thus cities, with their surplus population of unemployed refugees from the farms, provided an excellent location for factories. Machine made products replaced goods which had for centuries been homemade by artisans working in small shops. Ancient ways of doing business were left behind in favor of the more competitive

methods of the new age. Scrooge's first employer, Mr. Fezziwig, was unable to adjust to these changes. Scrooge adapted to the new environment but lost his soul in the process.

- There was little help for the poor. People who couldn't pay their debts were thrown into debtor's prison. The poor were either abandoned on the streets to starve or put into „poor houses”. In his „Essay on the Principle of Population” Malthus theorized that the population of Britain was growing so quickly that it would soon exceed the country's capacity to grow food. As a result, Malthus predicted, the poorer classes would starve and this would act as a natural check on the increase in the population. Malthus' prediction was used as a pretext by many wealthy people to justify paying starvation wages and ignoring the harsh living and working conditions of the poor. Scrooge's comment about „surplus population” derives from this line of thought.
- Wealthy and educated Englishmen during the 17th and early 18th Centuries often lumped the lower orders of society together and referred to them as „the Poor”. The Poor were subjected to oppressive work and degrading conditions beginning in childhood. Those that didn't die quickly were often maimed and disabled.
- The powerful and wealthy reasoned that without „vice and misery” the poor would breed too fast and outstrip the supply of work and food. Education was denied to them because even a little learning would make the Poor discontented with their condition. Note that in the American South of the same time period, it was illegal to teach a slave to read or write, for much the same reasons.

### **Topical Vocabulary:**

debt;

dead as a door nail;

to be dispelled;

lack of grieving relatives;

poulterer;	humbug;
the Prize Turkey;	mortal;
announce;	counting house;
to be behind time;	to be apprenticed;
to raise one's salary;	to collect money on behalf of a charity;
coal scuttle;	neighbourhood;
persuit of wealth;	to lack smth;
keenly;	festive season;
to release;	to endeavour;
to torture smb;	to raise a fund;
robe;	ghost;
to sprinkle water;	to doubt;
cripple;	to wonder;
unaltered;	to speak comfort to smb;
to cheat;	to escape one's fate;
brief;	to be haunted by three Spirits;
claw;	to toll;
to fear;	to force;
stock exchange;	to offend;
profit;	to be foretold;
funeral;	welfare;
reclamation.	

### **Exercises**

#### **I. Exercises in auditing:**

*1. Reviewing the facts. Answer the questions on the film.*

1. When and where did the action of the film take place?
2. Who is the main character of the film?
3. What is Ebenezer Scrooge?
4. What happened to Jacob Marley? What do we know about him?
5. When Marley was dying and said to Scrooge “save yourself”, what did he mean?
6. What did Scrooge mean when he said “perhaps the machines are not such a good thing for mankind after all?” What is the evidence for and against this statement.
7. How did Scrooge cut himself off from other people? Why did he do this?
8. What did Christmas time mean for Mr.Scrooge’s nephew? And for Mr.Scrooge?
9. Why did Marley’s Ghost come to Mr.Scrooge?
10. Why did Mr.Scrooge’s nephew never hate his uncle?
11. What did Mr.Scrooge see in his past?
12. Who was Fan?
13. What did the Cratchits have for Christmas dinner?
14. How many children did Bob Cratchit have?
15. How did nephew’s family celebrate Christmas?
16. Whose descriptions of Mr.Scrooge are these:
  - a) odious, stingy, hard,unfeeling man;
  - b) a comical old fellow;
  - c) a person who weighs everything by Gain.
17. Why did the girl “release” Mr.Scrooge?
18. Where businessmen at the stock-exchange sorry when they knew about Mr.Scrooge’s death and why?
19. Why was Mr.Scrooge so happy when he return home?
20. What was the first thing he did then?
21. Which way did Mr.Scrooge surprise Mr.Cratchit?
22. How would you rate Scrooge as an employer?
23. What lesson

2. *Say if the following statements about the film are true or false.*

1. Mr. Ebenezer Scrooge was a famous businessman in the neighbourhood.
2. Mr.Ebenezer Scrooge liked Christmas time most of all

and usually celebrated it.

3. Christmas is a holiday celebrated by people all over the world.

4. Mr.Scrooge has always been a gloomy man.

5. The Cratchits were unhappy because they were poor.

*3. Arrange the events from the film in the right order.*

1. „A Merry Christmas, uncle! God save you!” cried a cheerful voice. It was a voice of Mr.Scrooge’s nephew, who came upon him so quickly that this was the first intimation he had of his approach.

2. „It’s likely to be a very cheap funeral”, said the same speaker; „for upon my life I don’t know of anybody to go to it. Suppose we make up a party”.

3. „But you were always a good man of business, Jacob,” faltered Scrooge, who now began to apply this to himself.

4. „What do you mean by coming here at this time of day?” said Scrooge. „I am very sorry, sir”, said Bob. „I am behind my time”.

5. „Spirit”, said Scrooge, with an interest he had never felt before, „tell me if Tiny Tim will live”.

6. „Good Heaven”, said Scrooge, clasping his hands together, as he looked upon him. „I was bred in this place”.

*4. Remember whose words are mentioned below.*

- Christmas is**
- a) a time for good, not a time for profit;
  - b) a kind forgiving time, when men and women can think of others;
  - c) humbug;
  - d) a festive season of the year when we should make some slight provision for the poor.

*5. Vocabulary practice.*

a) Find the English equivalents of the Ukrainian ones in the film:

- святкова, весела пора року;
- похорон;
- каліка, інвалід;

- кропити водою;
- біржа;
- нісенітниця, брехня;
- смертний;
- горювати, засмучуватися;
- проорокувати майбутнє.

b) Translate the following phrases into Ukrainian and use them in the sentences of your own:

- dead as a door-nail;
- to collect money on behalf of a charity;
- to raise a fund;
- when the bell tolls one;
- to speak comfort to smb;
- to escape one’s fate;
- a game at blind-man’s buff;
- to be behind time;
- to raise one’s salary.

c) Match the words on the left with the definition on the right:

- |              |   |
|--------------|---|
| 1. humbug;   | a. to act dishonestly to win an advantage esp. in a game;     |
| 2. holly;    | b. a person’s future; what will happen to one;                |
| 3. carol;    | c. nonsense;  |
| 4. pudding;  | d. money gained by business;                                  |
| 5. cripple;  | e. usually a solid dish based on pastry, rice, eggs, etc.     |
| 6. to cheat; | f. the spirit of a dead person;                               |
| 7. profit;   | g. a person unable to use properly one or more of his legs;   |
| 8. salary;   | h. a small tree with dark green shiny leaves and red berries; |
| 9. ghost;    | i. fixed regular pay each month for a job;                    |
| 10. fate     | j. a religious song of joy and raise esp. sung at Christmas.  |

## II. Exercises in speaking:



*1. Discuss the following questions.*

1. What are the symbols of Christmas?
2. Explain the role of the Ghosts in the film.
3. Do you identify any of your acquaintances with Mr.Scrooge? Why?
4. What is the role of magic in the film?
5. What other title can you give to the film? Why?
6. What other films about Christmas in the English-speaking countries have you seen? How is the holiday described there?
7. Summarize the essence of the film in just one sentence.
8. What was the theme of this film?
9. What were the film makers trying to tell us? Were they successful? Justify your answer.
10. Did you learn anything from this movie? What was it?
11. Was there something you didn't understand about the movie?
12. What did you like best about the movie? Why?
13. Select an action performed by one of the characters in the film and explain why the character took that action. What motivated him or her? What did this motivation have to do with the theme of the film?
14. Who was your favorite character in the movie? Why?
15. Who was your least favorite character in the movie? Why?
16. Describe the use of color in the film? Did it advance the emotions the film makers were trying to evoke? How would you have used color in the movie?
17. Analyze the use of music in the movie. Did it enhance the story that the film makers were trying to tell? How would you have used music in this movie?
18. Did all of the events portrayed in the film ring true?
19. Describe the scenes that you found especially accurate. Which sequences didn't seem to match reality? Why?
20. What was the structure of the story told by the movie?
21. How did the editing of the film advance the story that the film makers were trying to tell? Explain how?

*2. Give character-sketches of:*

- a) Ebenezer Scrooge;
- b) Mr.Scrooge’s nephew Fred;
- c) Bob Cratchit.

3. „*A Christmas Carol*” was written in 1843, when Charles Dickens, at the age of thirty-one, was already the most successful and best-loved novelist of his day. The book was greeted with almost universal delight both by critics and by the general public. Dickens had intended, through a stirring and entertaining tale, to awaken his readers’ minds and hearts to the sufferings of the poor. He succeeded brilliantly, and “*A Christmas Carol*” has gone on doing just that ever since.

Read the quotations from Ch.Dickens’s book and speak about symbols of Christmas.

„Holly, mistletoe, red berries, ivy, turkeys, gees, game, poultry, brawn, meat, pigs, sausages, oysters, pies, puddings, fruit, and punch...”

„There never was such a goose. Bob said he didn’t believe there ever was such a goose cooked. Its tenderness and flavour, size and cheapness, where the themes of universal admiration. Eked out by the apple-sauce and mashed potatoes, it was a sufficient dinner for the whole family...”

„The pudding was out of the copper. A smell like a washing-day! That was the cloth. A smell like an eating-house, and a pastry cook’s next door to each other, with a laundress’s next door to that! That was the pudding.”

4. Read and learn some poems about Christmas.

New Year greetigs come to you  
 Along with heartfelt wishes too.  
 May all you do meet with success,  
 And bring you every happiness.

Christmas Message

I heard the bells on Christmas Day  
 Their old familiar carols play  
 And wild and sweet  
 The words repeat  
 Of peace on earth, good will to men!  
 (H.W. Longfellow)

### Everywhere, everywhere, Christmas tonight

Christmas in lands of the fir tree and pine,  
Christmas in lands of the palm tree and vine,  
Christmas where snow peaks stand solemn and white,  
Christmas where cornfields lie sunny and bright;  
Everywhere, everywhere Christmas tonight!

### Santa Claus

Little fairy snowflakes dancing in the flue;  
Old Mr. Santa Claus, what is keeping you?  
Twilight and firelight shadows come and go;  
Merry chime of sleighbells twinkling through the snow.  
Mother's knitting stockings, Pussy's got the ball.  
Don't you think that Christmas is pleasantest of all?

### Why do bells fo Christmas ring?

Why do bells for Christmas ring?  
Why do little children sing?

Once a lovely, shining star,  
Seen by shepherds from afar,  
Gently moved until its light  
Made a manger-cradle bright.

There a darling Baby lay  
Pillowed soft upon the hay.  
And His mother sang and smiled,  
„This is Christ, the holy Child.”  
So the bells for Christmas ring,  
So the little children sing.

### III. Exercises in writing.

1. Write a review of the film. Include the following: title, director, setting, characters, events, evaluation.
2. Traditions tell us about a country. What do we have in common with Christmas traditions in the English-speaking countries. Use specific details and examples to support your answer.

3. Imagine you were one of the characters (Mr.Scrooge's nephew, Mr.Scrooge's neighbour, Mr.Cratchit). Write a letter to your friend about changes in Mr.Scrooges character.
4. Advertise the film in one paragraph to your friends.
5. Change the ending of the film.

### *Schindler's List*

#### **SELECTING THE MOVIE**

Drama; 1993; 195 minutes.

Description: This film depicts the heroic actions of Oskar Schindler, a German war profiteer who, because of his fundamental humanity and great courage, saved more than 1,100 Jews from death in the Holocaust. The film is based on an exceptional „novel”, Schindler's List by Thomas Keneally. The word „novel” has been applied to this book only because the dialogue and certain details are fictional. Mr. Keneally based the book closely on events reported to him by the „Schindlerjuden”, people whose lives had been saved by Schindler and who were eye-witnesses to Schindler's heroic actions.

Benefits and Possible Problems: SERIOUS. This movie vividly describes the horror of the Holocaust. Schindler's List may cause viewers to cry, feel ill and have nightmares. But people must know about the Holocaust and experience it in some measure because there have been so many instances of mass atrocities since that time, including: the Kmer Rouge killings in Cambodia, the genocide against the Tutsis in Rwanda; and the dirty wars in Argentina and Chile. The recent „ethnic cleansing” in Bosnia-Herzegovina and in Kosovo is fresh evidence of the need of all mankind to remind itself of the holocausts of the past. If you feel that this film is too shocking, you might want to show children the 1978 CBS Docudrama „Holocaust” but we recommend Schindler's List.

There is also a scene in the film showing explicit sexuality.

Schindler was a hero because he repeatedly risked his life to

save others and was able to resist the Nazi propaganda and security apparatus. However, Schindler started out as a sharp businessman willing to take advantage of others' misfortune, a drinker, a womanizer, and a gambler. One of the wonders of the Schindler story is how such an unlikely man became an example to us all.

Selected Awards: 1993 Academy Awards: Best Picture, Best Director (Spielberg), Best Adapted Screenplay, Best Art Direction/Set Decoration, Best Cinematography, Best Film Editing, Best Original Score; 1993 British Academy Awards: Best Film, Best Director (Spielberg), Best Supporting Actor (Fiennes) Best Adapted Screenplay; 1994 Golden Globe Awards: Best Film-Drama, Best Director (Spielberg), Best Screenplay; 1993 Los Angeles Film Critics Association Awards: Best Film, Best Cinematography; 1993 National Board of Review Awards: Best Film; 1993 New York Film Critics Awards: Best Film, Best Supporting Actor (Fiennes) Best Cinematography; 1993 Writers Guild of America: Best Adapted Screenplay; 1993 Academy Award Nominations: Best Actor (Neeson), Best Costume Design, Best Makeup, Best Sound, Best Supporting Actor (Fiennes); 1994 Golden Globe Award (Nominations): Best Actor-Drama (Neeson), Best Supporting Actor (Fiennes), Best Original Score; 1994 MTV Awards: Best Film, Breakthrough Performance (Fiennes).

Featured Actors: Liam Neeson, Ben Kingsley, Ralph Fiennes, Embeth Davidtz, Caroline Goodail, Jonathan Sagalle, Mark Ivanir.

Director: Steven Spielberg.

## **USING THE MOVIE**

### Helpful Background:

- Oskar Schindler (1908-1974) was an ethnic German born in the village of Zwittau in Sudetenland, a portion of Czechoslovakia with many German inhabitants. He was known in the village by the name „Gauener“, which meant swindler or sharper. A Jewish woman who lived in the town and whose life Schindler later saved, said, „As a Zwittau citizen I never would have considered him capable of all these wonderful deeds“.
- Oskar Schindler was a member of the Nazi party. He arrived

in Cracow, Poland, just after the collapse of the Polish Army and at the beginning of the German occupation. His first effort, as shown in the film, was to capitalize on the misfortune of the Jews who had recently been forbidden from engaging in business. As an added inducement for them to „invest” in his new business, he offered to employ the investors or their relatives in his factory. For years, relations between Schindler and his Jewish workers were circumspect. But as the lot of the Jews in Poland worsened, the workers at Schindler's factory noticed that they were somehow protected. Word of this spread through the Jewish community.

- Schindler spent his evenings entertaining the SS and German Army officers. His apparent political reliability and his engaging personality made him popular among the Nazi elite. During the day Schindler would entertain officials and visitors to the factory, pouring them vodka and Schnapps, telling them that he knew how to get work out of the Jews and that he wanted more brought into his factory. In this way he managed to bring into the plant and save from the gas chamber intellectuals, artists, and the families and relatives of his workers.
- Schindler's acts of kindness and bravado saved lives on a daily basis. It was very dangerous to intercede for Jews in Nazi Germany, but Schindler did repeatedly. Often he would say „Stop killing my good workers. We've got a war to win”. One woman, Rena FINDER, who was forced into slave labor at the age of ten, recalled that she was about to be shot by an SS guard for breaking a machine used to make bullet casings. Schindler saved her life, telling the guard: „You idiot, this little girl could not break that machine”.
- In 1943 the Cracow ghetto was ordered closed and many of the Jews were sent to the death camps. Those people able to work were moved to the forced labor camp at Plaszow, just outside the City. The conditions in Plaszow were terrible. Many workers died and there were frequent transfers to nearby Auschwitz. In the Spring of 1943 Schindler moved

into an active phase of his anti-fascist efforts, conspiring directly with his accountant/manager Itzhak Stern and other employees to save Jews from extermination and to outwit Nazi officials. He bribed Amon Goeth, the commander of Plaszow, to allow him to set up a sub-camp for his workers at the factory, „to save time getting to the job”. It was then easier to smuggle food and medicine into the factory. When Plaszow was slated to be shut down and its prisoners transferred to the death camps. Schindler, during a night of drinking, convinced the chief of the war equipment command for all of Poland that Plaszow's workshops were well suited for serious war production. This idea survived the General's hangover. Plaszow was converted to a war-essential concentration camp and the inmates were no longer slated to be transferred to Auschwitz for extermination.

- But still, Stern had doubts about Schindler. These ended in late 1943. In August Schindler hosted visitors sent to him by the underground organization that the Joint Distribution Committee (an American Jewish welfare organization) operated in occupied Europe. Schindler told Stern to speak frankly and the men asked for a full report on anti-semitic persecutions in Plaszow. Stern thought this was a foolish risk and resisted, but finally Schindler ordered him to write the report. Stern wrote everything he could remember, mentioning the names of the living and the dead. When the underground brought him answering letters from America and Palestine, any doubts that Stern had about the integrity and judgment of Schindler were answered.
- Schindler, aided by his wife, Emilie, provided extra food and brought in medicine, all purchased on the black market. They allowed religious celebrations in the factory. The SS guards were given regular bribes to keep them from reporting what was happening.
- When the tide turned on the Eastern Front and the German forces were in full retreat, Schindler convinced the authorities

to permit him to move the factory and the camp to his home area of Sudetenland.

- After the war, Schindler's talents of bonhomie and lobbying government officials were not as helpful in business as they had been during the war. His business ventures were not successful. The Schindlerjuden gave him money to buy a farm in Argentina but in 1957 it failed. Schindler and his wife then separated and he returned to Europe, living part of the year in both Germany and part of the year in Israel. The Schindlerjuden and the State of Israel then supported Schindler. In the later years of his life, Schindler was honored as a „Righteous Gentile” by the Israelis and was the subject of veneration in that country.
- Schindler had married his wife, Emilie in 1928. He was tall, handsome and had an eye for women. He was not faithful in his marriage. The film omits the role that Emilie Schindler played in Schindler's conversion to anti-fascism and in helping to care for the Schindlerjuden. Emilie fully supported what her husband did for his workers. She cooked and cared for the sick. She earned praise and a reputation of her own. She has written a book about her life with Schindler, entitled, *Where Light and Shadow Meet*. We have not read it.

Itzhak Stern was the head accountant for a large Jewish owned export-import firm located in Cracow, a large Polish city near the Czech border. After the occupation of Poland, the Germans „Aryanized” businesses by seizing ownership, installing a German Trustee, making the former owner into an employee hired to manage the business, and replacing many Jewish workers with „Aryan” workers. The German Trustee of the business in which Stern worked, however, acted strangely. He left the discharged workers on the social insurance registry which enabled them to maintain their workers' identity cards. This protected them, for a while, from deportation. He also, secretly, gave the former workers money to buy food. After the end of the war Stern learned that the „German” Trustee was actually a Jew who was masquerading as an „Aryan”. It was this man who first introduced Stern to Schindler saying "You know, Stern, you can have confidence in my friend Schindler." However, it took years for Stern to fully trust Schindler. It was difficult



to sort through Schindler's greed, high living, close association with Nazi officials, and membership in the Nazi party, to see the real man. These were the very traits that permitted Schindler to survive detection by the Nazis.

Words and phrases: Sudeten German; Schindlerjuden; ghetto; forced labor camp; concentration camp; SS; Final Solution; Sabbath; Auschwitz, genocide, crimes against humanity.

## **Exercises**

### I. Exercises in speaking

*Discuss the following questions*

1. At the beginning of the war Schindler was a greedy high living war profiteer anxious to profit from the misfortune of the Jews. By the end of the war, what was his attitude toward money? What made him change?

2. There was a theme that ran through most of Schindler's actions: his delight in women; his interest in good times and high living; his friendliness with everyone (including the Nazis); and his protection of the Jews who came to work in his factory. Can you describe what this was?

3. Can you describe the personal relationship that developed between Itzhak Stern and Schindler?

4. Why is this film shot mostly in black and white? What were the advantages to filming these events in black and white? Color is used four times in the film. Why are certain scenes shot in color?

5. What was Schindler doing when he talked to Amon Goeth about power and told him that refraining from imposing punishment showed greater power than imposing it? Did Schindler's tactic work? Why not? What was the film trying to tell us through this series of incidents?

6. In this film almost none of the Jewish characters that we get to know well are killed. Why is that? Given the power of this film, what would have been the effect on the audience, particularly those whose relatives were murdered in the Holocaust, had this occurred? How does your answer to this question relate to the decision to use black and white rather than color film?

7. There have been many atrocities committed throughout history. The Holocaust was not the first or the last. Why is the Holocaust recalled with such horror?

8. Has the Holocaust changed the actions of political leaders in the time since it occurred? How does this relate to the actions of NATO and the United Nations in Begonia and Kosovo?

9. Why didn't the Allied Powers, who knew that mass killings were taking place, focus their firepower on the ovens and the killing operations? The answer has something to do with one of the major reasons that President Truman decided to drop atom bombs on Japan, an action which led to the deaths of many civilians.

10. How does the concept of „alien” or „other” work in the psychology of the perpetrators of the Holocaust and other atrocities and mass killings? Tell us how this concept works in the following published report from the attempted genocide of Tutsis in Rwanda. A Hutu village headman had married a Tutsi woman and they had three sons. When the killings of Tutsis began, an official from the central government came to the village headman and told him that unless he participated in the genocide he would be killed. The headman then sent his sons out of the house and killed their mother. Then, in front of the Hutus of the village, he personally murdered each of his sons.

11. How does the idea that the victim is somehow regarded as „evil” affect all atrocities and mass killings?

12. Define the concept of the „good German”. Identify the „good Germans” in the film. Explain the psychology of compartmentalization.

13. Schindler's wife, Emilie, who was very much his partner in his heroic efforts, said, „We only did what we had to do”. How do you reconcile this statement with the actions of most of the German people who lived during the Second World War and who permitted the Holocaust to occur without protest.

14. Schindler was a gambler and an opportunist who liked living on the edge and outsmarting the SS. Does the fact that he may have had an emotional predilection for connivance and for cheating the authorities take away any of the glory of his accomplishments? A similar comment can be made about Emilie Schindler, that she was to a certain extent simply following the lead of her husband and being a good wife. Does this take away any of the glory of her accomplishments?

15. Elie Wiesel, a student of the Holocaust, has said that „indifference” is the greatest sin and punishment of the Holocaust. Can you explain what he meant by this? How does this concept relate to the scene in which Schindler arranges to have the condemned Jews in the overheated box cars hosed down with water? Why does this act amuse the Commandant and other SS officials as they sit in the shade and sip their iced drinks?

16. What was the theme of this film?

17. What were the film makers trying to tell us? Were they successful? Justify your answer.

18. Did you learn anything from this movie? What was it?

19. Was there something you didn't understand about the movie?

20. What did you like best about the movie? Why?

21. Select an action performed by one of the characters in the film and explain why the character took that action. What motivated him or her? What did this motivation have to do with the theme of the film?

22. Who was your favorite character in the movie? Why?

23. Who was your least favorite character in the movie?

Why?

24. Describe the use of color in the film? Did it advance the emotions the film makers were trying to evoke? How would you have used color in the movie?

25. Analyze the use of music in the movie. Did it enhance the story that the film makers were trying to tell? How would you have used music in this movie?

26. Did all of the events portrayed in the film ring true?

27. Describe the scenes that you found especially accurate. Which sequences didn't seem to match reality? Why?

28. What was the structure of the story told by the movie?

29. How did the editing of the film advance the story that the film makers were trying to tell? Explain how?

## II. Exercises in writing:

Pick three major religions and discover how the existence of events such as the Holocaust are explained in their theology. This can be done through reading and research or through interviews with

religious leaders.

## **Difficult children (IV кypc)**

### ***BIG***

#### **SELECTING THE MOVIE**

Comedy, 1988; 104 min.

Description: a boy asks a mechanical swami at a fair to grant his wish to be grown up -- oops! Luckily his best friend recognizes him and helps him get a job at a toy factory where his fresh, uncomplicated innocence wins the president's respect, his colleagues' envy -- and a beautiful woman's love.

Academy Award Nominations: Best Actor--Tom Hanks, Best (Original) Screenplay

Featured Actors: Tom Hanks, Elizabeth Perkins, David Moscow, Robert Loggia.

Director: Penny Marshall.

#### **USING THE MOVIE**

#### **Topical Vocabulary**

to lean out	to be thrown into panic
boredom	vulnerable
to punch	trance
sky-scraper	terrific kid
gorgeous	touchy
to punch	grown-up
to be scare of	transformer
payment	grant
regret	soulless

disaster area	to make a laughing stock of smb.
to steal	terrific kid
loopy	grant
to be bursting with a desire	

## Exercises

### 1. Exercises in auding:

*1. Reviewing the facts. Answer the following questions on the film.*

1. Which of the following events took place in the film?
  - a/ a grown-up became a boy*
  - b/ a boy became a grown-up*
  - c/ a boy became a millionaire*
  - d/ a dog turned into a man*
2. Why did Josh decide to become a 13 year-old boy again?
  - a/ he did not want to be a vice-president of the company he worked for*
  - b/ he missed his family*
  - c/ he wanted to puzzle his colleagues*
  - d/ he did not love his girl-friend.*
3. Everything about Josh is true except:
  - a/ he wanted to become a grown-up*
  - b/ Zoltan helped him to make his dream come true*
  - c/ he wanted to become a grown-up to make his family suffer because of his disappearance*
  - d/ Josh reached success at work.*
4. Why did Josh's friend want him to become a child again?
  - a/ because he was jealous of him and wanted to obtain his position in a company*
  - b/ he liked Josh and wished he remained his friend and came back to an ordinary life*
  - c/ he wanted to become a grown-up*
  - d/ he liked miracles.*
5. What was the only reason for Josh to remain a grown-up:
  - a/ his independence*

- b/ his job*
- c/ his luxurious and large flat*
- d/ his girl-friend.*

6. What did Josh's mother think had happened to her son:

- a/ he was kidnapped*
- b/ he left home for good*
- c/ he went to Europe*
- d/ he was somewhere in the house.*

7. What was Josh's idea concerning a toy transformer:

- a/ to create a robot that would turn from the building into a Barby building*
- b/ to make a robot that would turn from a Barby into a building*
- c/ to quit producing robot transformers*
- d/ to produce more such toys.*

## 2. Vocabulary practice:

1. Give English equivalents for the following words and phrases: *виставляти на посміховисько, горіти бажанням, перевтомлюватися, передумати.*

2. Give synonyms for: *to start, a grown-up, to be scared, to miss, lucky, to punish, marvelous, splendid, payment, ridiculous, to be scare of, crazy, active, terrific, to lean out.*

3. Give antonyms for: *grown-up, sky-scraper, lie down, sit down.*

4. Explain in English the meaning of: *to look like, to book smb. in an eye, to turn into smth., to be good for smb., to feel like doing smth., in the meantime, I'll see you around, to think better of it, to overturn smth. upside down.*

5. The word *vulnerable* is closest in it's meaning to

- a strong;*
- b) ugly;*
- c) brave;*
- d) weak.*

6. Suggest words or word combinations for the following: *modern many-stored building, to be afraid of, a kind of American drinks, combination of some elements, modern American toy which includes two or more toys at once (it consists of some elements joined together and thanks to this it can change its forms), pay for one's work.*

7. Make up sentences of your own with the words and phrases from the list.

8. Reproduce the situations in which the words and phrases occur : *I'll sleep on the upper bed. Your wish will be done. I can't understand it. It was painful first time. A coin should fall into Zoltan's mouth. The section of the company with the exploitation of new kinds of different games and with the valuation of new products of the company. If you take one hair from his head I shall...*

9. Explain the meaning of the expressions and say in what connection they are used in the film.

*What is so special about (smb.)?*

*How do you feel about me?*

*See you around.*

*I'll be right back.*

*You don't do like that.*

10. Explain the meaning of the expression „*I don't get it*” and use it in sentences of your own. According to the film it is closest in meaning to:

*a/ Oh, no I see!*

*b/ Sorry, I don't understand what you are talking about.*

*c/ I don't want to listen to you!*

*d/ I don't want to buy this thing.*

11. Paraphrase the word-groups, supply their Ukrainian equivalents of your own:

*I don't get it. It was hard first time. I will be on the top. Your wish is granted. I'll give you a call. Charding development. To be thrown into panic. To change one's appearance.*

## II. Exercises in speaking:

1. Give a summary of the proceeding events.
2. Answer the following questions:

1. *Why did Josh decide to become a grown-up? Had you such a wish in your childhood?*
2. *Could we say that Josh adopted to new conditions and why?*
3. *Would Josh have done everything that he did if he hadn't had such a good friend?*
4. *Why didn't people notice his strange behavior?*
5. *Why did Josh decide to become a little boy after all his wins?*
6. *What did the president of the company appreciate in Josh?*
7. *What was Josh's blue dream and why?*
8. *Why was Josh confused looking at his own reflection in the mirror one morning?*
9. *How did Josh convince his friend that he was really his old friend?*
10. *Why was Josh so brisk in a luxurious car?*
11. *Did Josh really become a grown-up?*
12. *What did his girl-friend think of him? What is your point of view?*
13. *Did he want to become a child again? Why?*
14. *Did he like his life as a grown-up?*
15. *Was he popular among his colleagues?*

3. Give character-sketches of the main characters.

4. Introduce the characters.

5. What do you consider is the most typical feature of Josh.

Give your reasons for whatever you say.

6. Points for discussions: *What would You ask Zoltan for if You had such an opportunity?*

7. Sum up what you've learned about Josh. Express your opinion of him. Give your reasons.

8. Use the words and phrases from the vocabulary list in situations of your own.

9. Discuss the following and give your reasons:

*At first Gosh didn't realize that he lost his childhood.*

*He loved his family.*

*Josh was differ from the other grown-ups.*

10. Make up key-questions that will cover the contents of the film under study.



### III Exercises in writing:

Write a composition:

„What shall I do if my wish could be granted?“

## **Talking about people (III kypc)**

### ***F O R R E S T G U M P***

#### **SELECTING THE MOVIE**

Drama, 1994, 140 min.

Description: The title character leads viewers through an accidental travelogue of American social history from the early 1960s through the present in this revisionist fable. Vietnam, desegregation, Watergate and more are presented from the perspective of Hanks' lovably slow-witted character as he finds himself embroiled in situations he can't quite comprehend.

Selected awards: Academy Award Nominations: 13, including Best Picture, Best Actor--Tom Hanks, and Best Director. Academy Awards: 6, including Best Picture, Director, Actor and Adapted Screenplay.

Featured actors: Tom Hanks, Gary Sinise, Mykelti Williamson, Sally Field, David Brisbin.

Director: Robert Zemeckis.

#### **USING THE MOVIE**

#### **Exercises**

##### I. Exercises in auditing

1. What was Forrest's IQ?
  - a) 125;
  - b) 105;
  - c) 75.
2. What did Forrest's mother use to say?
  - a) Stupid shouldn't do this;

- b) Stupid is as stupid does;
  - c) Do the stupid do this?
3. Who stars as Forrest Gump?
    - a) Sylvester Stallone;
    - b) Val Kilmer;
    - c) Tom Hanks.
  4. What was Bubba's obsessions?
    - a) Boats;
    - b) Shrimp;
    - c) Seashells.
  5. What kind of company did Lieutenant Dane invest money in?
    - a) Apple computers;
    - b) A fruit company;
    - c) A firm working in the space industry.
  6. What did Lieutenant Dane hate being called?
    - a) Crispy;
    - b) Disabled;
    - c) Cripple.
  7. Which of these was an original expression of Forrest's mother?
    - a) Life is like a box of chocolates, whatever you get is good;
    - b) Life is like a box of chocolates, you never know what you are going to get;
    - c) Life is like a box of chocolates, you never know which one you are going to get.
  8. How did Forrest Gump get the money to buy his shrimping boat?
    - a) He agreed to play ping-pong with someone's paddle;
    - b) He won a marathon;
    - c) Bubba's mother gave him the money.
  9. Why, according to the film, did President Nixon have to resign from his office?
    - a) He refused to give Forrest Gump the Congressional Medal of Honor and became unpopular;
    - b) Because of the scandal after Forrest Gump had

shown Nixon the wound on his buttocks;

- c) Because of Forrest Gump's phone call to the police.
10. What was Forrest's shrimp boat's name?
- a) The Santa Maria;
  - b) The Jennie;
  - c) The Beautiful.

## II Exercises in speaking:

### About Forrest

1. If you were asked to describe Forrest, which of the following features would you choose as the most important in understanding him. Why? (You can add some others)

disrespectful person	efficient soldier
sweet son	intelligent man
credulous man	sympathetic person
stupid boy	healthy boy/man
faithful friend	good lover
good father	successful person
agile sportsman	materialist

2. Forrest met very important people. Would you have reacted in the same way as Forrest did if you had the chance of meeting John F. Kennedy, Lyndon B. Johnson, Richard Nixon, etc. What's the signature of the inclusion of these famous personalities in the film?

### About Jenny

1. Jenny was Forrest's first friend. Why did he trust her so deeply?

Why did he never forget her in spite of her unexpected departures?

2. On many occasions, Forrest told Jenny that he loved her, in one of them, Jenny said, „You don't know what love is ...” Do

you think she was right? Why? Why not?

#### About Bubba

1. Compare Forrest to Bubba. Were they both simple-minded men?
2. Evaluate their friendship. Did Forrest keep his promise to Bubba?

#### About Lieutenant Dan

1. Explain the lieutenant's role in the development of the film.
2. Evaluate Forrest's friendship with him.

#### About YOU

1. Do you identify with any of the characters of the film? If so, with whom?
2. If you were in a battle, would you come back to rescue other soldiers, risking your life as Forrest did?

#### About the film as a whole

*Consider the questions below and debate them in groups. Provide a written report.*

1. Forrest was a different boy, who was expected to have a lot of difficulties in "normal" society. However, he managed to succeed and achieve more than many other human beings. Discuss how he survived and triumphed. What is the implication of his success?
2. Certain aspects of the film seem to be unreal and exaggerated, such as the fact that Forrest ran for three years. Do you think that they are pointless or are they symbolizing something essential in life? Justify your answer.
3. „In our society, difference is discriminated against". This seems to be one of the big issues illustrated in the film. Is it true? How do we act towards those who are different from us (less intelligent, handicapped, sick, racially different skin

colour, believers of a different religious, members of a different political party, etc.)? Do we respect them? Do we make fun of them? Do we reject them?

4. This film reflects part of the history of the USA during the past thirty years. Can the film only be understood by Americans or does it have universal values? Is it a film that makes you think because it hides a simple but important message? All in all, is it worth seeing?
5. Summarise the essence of the film in just one sentence.

### III. Exercises in writing:

*Choose and develop one of the following tasks.*

1. You are one of Forrest's classmates. Write a short paragraph (10-15 lines) describing your feelings about sharing the same class/group with a person like him. Do you feel uncomfortable? Do you feel pity for him? Do you feel proud of his achievements? Would you be his friend?

2. Write a review of the film. Include the following: title, director, setting, characters, events, evaluation.

## **Bringing up children (III kypc)**

### ***A CHRISTMAS STORY***

#### **SELECTING THE MOVIE**

Comedy, 1983, 94 min

Description: Deliciously warped and winsome boyhood memories of Christmas are told by a typical American man revisiting his native Indiana during the 1940s. Among other childish pursuits, his overriding obsession to finally own a genuine Red Ryder BB gun consumes his feverish imagination. Based on Jean Shepherd's novel, „In God We Trust, All Others Pay Cash”.

Featured Actors: Peter Billingsley, Darren McGavin, Melinda

Dillon, Ian Petrella, Scott Schwartz.

Director: Bob Clark.

## USING THE MOVIE

### **Topical Vocabulary:**

rabbles of victims	fragile
a turkey	a fire-brigade
pajamas	punishment
to be blind	ugly
to earn/enjoy gratitude	a challenge to your character
puzzle	announce
ridiculous	deadly phrase
evil	guilty
remorse	a parsley
a symbol	a blind
to grunt	deadly phrase
the snap of a few sparks	gun weapon

### **Exercises**

#### I. Exercises in auding

*1. Reviewing the facts. Answer the questions:*

1. How much time did Father need to change the wheel?
  2. About what did Father say that it liked a statue?
  3. What did Ralph like for Xmas?
  4. In what way was Ralph punished when he said a dash word?
  5. What would you do if you were his mother?
  6. Who had yellow eyes?
  7. Who was eating as a pig? Was it awful?
- 2. Give a summary of the film.*

### 3. Vocabulary practice.

1. Give English equivalents for the following words and phrases:

*кросворд, хрюкати, жахливий, зло, пневматична гвинтівка, пожежники, шар для боулінгу, піжама, цигани, назад немає вороття, винуватий, покара, сліпий, гільйотина, докори сумління.*

2. Give synonyms for: *marvelous, ridiculous, silly, cops, desire, kid brother, gay.*
3. Give antonyms for: *guilty, victim, victory, evil, justice, major.*
4. Explain in English the meaning of: *the ugliest (lamp), certain relations, Fragile, blind, ridiculous, to emphasize, sweet tactics, pity or sense of guilt.*
5. Make up sentences of your own with: *to exchange an announce, to cry for, to follow me.*
6. Reproduce the situations in which the words and phrases from the list occur.
7. Compose sentences of your own on the model: *What would you like for Xmas?*
8. Explain the meaning of the phraseological unit and say in what connection it is used in the film.  
*Some of you put flag up to it.*
9. Explain the meaning of the following words and phrases using an English-English dictionary and use them in the sentences of your own:  
*It (the lamp) can be seen up and down.*  
*Dash word. Exact exchange of phrases.*
10. Use the words and phrases from the vocabulary list in situations of your own.

## II. Exercises in speaking

1. Give a summary of the preceding events.
2. Comment on the following statements:  
*That was the first time, when I (Ralph) help my Father with something.*  
*I was dead...*

3. Give character-sketches of the boys and their father.
4. Introduce the characters.
5. What do you consider is the most typical feature of Ralph, his kid-brother and Father. Give your reasons for whatever you say.
6. Points for discussions:
  1. *How to encourage a child to make better progress at school?*
  2. *Should parents use: praise, presents, promises of future rewards?*
  3. *Should a child be punished? If not, how to make children obey?*
  4. *Reasons for children's being unmanageable. How to direct a child's energy into the right channels.*
7. Sum up what you've learned about Ralph. Express your opinion of him. Give your reasons.
8. Paraphrase the following sentences:  
*It is of no importance. I have serious work to do.*
9. Discuss the following.  
*The situation given in the film (during the lesson) could cause difficulties for the teacher. Describe how you would handle the situation in the teacher's position. Decide among your group which is the most practical solution.*
10. Make up key-questions that will cover the contents of the film under study.
11. Explain what is meant by the following sentences and comment on them:  
*You'll shoot your eyes out!*  
*Daddy is going to kill Ralph!*  
*There was no going back.*  
*She (the teacher) would emphasize my plan.*
13. Express your agreement or disagreement with the following statements from the film. Give your reasons.  
*Father: The lamp is the symbol of all men's victory and glory.*  
*Mother: It's ridiculous. That is the ugliest lamp, which I have ever seen in my life.*
14. What was the theme of this film?
15. What were the film makers trying to tell us? Were they



successful? Justify your answer.

16. Did you learn anything from this movie? What was it?
17. Was there something you didn't understand about the movie?
18. What did you like best about the movie? Why?
19. Select an action performed by one of the characters in the film and explain why the character took that action. What motivated him or her? What did this motivation have to do with the theme of the film?
20. Who was your favorite character in the movie? Why?
21. Who was your least favorite character in the movie? Why?
22. Describe the use of color in the film? Did it advance the emotions the film makers were trying to evoke? How would you have used color in the movie?
23. Analyze the use of music in the movie. Did it enhance the story that the film makers were trying to tell? How would you have used music in this movie?
24. Did all of the events portrayed in the film ring true?

### III. Exercises in writing

1. Write a review of the film. Include the following: title, director, setting, characters, events, evaluation.
2. Traditions tell us about a country. What do we have in common with Christmas traditions in the English-speaking countries. Use specific details and examples to support your answer.
3. Advertise the film in one paragraph to your friends.
4. Change the ending of the film.

Jingle Bells,  
Jingle Bells,  
Jingle all the way.  
Oh, what fun it is to ride  
In a one horse open sleigh!

## Appendix A

### *Some More Ideas*

#### *How to Use Films in the Classroom*

1. One good tactic is to show the beginning of the film and have the students write on what they think will happen. Once they've viewed the film, they compare their „predictions” to the facts. They can even write about how and why they were right or wrong.

2. You can also show the film in its entirety and ask them what happens when the camera leaves. Does the couple live happily ever after? Does time repeat again? Does Bill Murray change back to the way he was? Even Romeo and Juliet can generate interesting discussion. How do the Capulets respond? How is Verona changed by the facts ... or is it? And, most important, on what are they basing their assumptions?

3. If you're working with the conditionals (If...), you can have students propose different endings for the film or discuss how the plot would have been different if he hadn't... Perhaps students could make some connection to something in your local area or to themselves. If I were him, I wouldn't have taken piano lessons. I would have... What diner in your town would make a good location for Groundhog Day if it were filmed in your town? Could students make a local version of some scene from the film? etc., etc.

4. I have a colleague here at our language institute who uses feature films in a 4-times-weekly „movie club”. To prepare, she has a close caption decoder which she uses to copy the dialogue which she

then uses for a variety of learning activities such as cloze exercises. She also suggests using the video in the middle of the room and having half of the students watch the film silently, while the other half watches the watchers. Then the watching group tries to construct a dialogue from the film clip they saw, and the non-watching group hears the dialogue from the video, without seeing the picture (while the „watching” group is in the hall working on their dialogue). Then partners from each group get together and pool their resources to create both dialogue and setting for the parts they have seen. They might then present their constructed story to the class. With a very mixed level club (any student at any level can attend clubs) she has had good success with this and a variety of other film-based activities.

5. I use feature films by first realizing that breaking down films into chunks provides much room for discussion and clarification. I put students in rotating groups of two or three. I play a ten to fifteen minute chunk stopping at an appropriate place. Each pair or group knows that a lot of notes are to be taken. When I STOP THE FILM students are to begin sharing what they saw and heard or what they thought they saw and heard. Most importantly they are permitted to ask clarification questions of me – questions about the culture or the text of the film. After a sufficient amount of time to tell or retell the story in detail I approach different groups with my own questions about the film – either opinion or fact related questions.

6. I do this with my fourth semester students as well as my most advanced classes. They are having final exams this week and will show a pair of students a five to ten minute portion of an unannounced film. They will then be allowed to ask clarification questions and discuss what they saw for five minutes or so. Then I will approach the pair and ask each student various questions about the film, including opinion questions with conditional forms. The students will be evaluated on elaborated scales in the areas of pronunciation, syntax, fluency, and comprehension.

7. Two years ago, we have started to integrate the use of authentic video in the Listening Laboratory with other methods of Teaching English as a Second Language (TESL). While showing the

film to the students, we would stop at several intervals to clarify issues related to vocabulary, use of the tenses, ambiguous events, as well as unfamiliar idioms and expressions. We would also explain the use of many figures of style, such as alliteration, pun, and paradox. We would also study the derivations of words as well as their suffixes, prefixes, and roots. Moreover, we would adapt the same movie to the variety of levels in the classroom.

8. With my advanced ESL students and with native speakers as well, I have a few exercises (for lack of a better word) I like to use to get them thinking and writing beyond the plot of the movie. Sometimes I use small groups, individual journaling, or collaborative journaling to respond to the following:

1. (Before the video is shown) From the title of this video, what do you think it will be about?
2. (Stop during the video) What do you think will happen next?
3. (Before the end is shown) How do you think this story will end?

After the video is shown, the following questions have been very successful:

4. Write a new ending for the story.
5. How would the story be different if the sex (gender) of the main character had different?

\* For this question, you can change not only the sex of the main character, but also the time period and location. Numbers 4 and 5 elicit some fantastic discussions and cultural perspectives.

9. VOCABULARY ROUND-TABLES – invite students to identify new words and expressions in the script, try to come up with their meanings, and share their word lists with other students.

SEQUENCING ACTIVITIES – Write out a one-sentence summary of the key events in the film. Either cut them into pieces or put them on the page in random order. Have students re-arrange or number them to reconstruct the chronological story of the film.

ACTING OUT – have students select a small portion of the film and act it out with fellow students. I would suggest recommending specific scenes which would lend themselves to this.

STUDENT DEVELOPED QUIZZES – Have students come

up with their own questions about the film and then face off in teams in a quiz-show format.

**SPORTSCASTING** – Turn down the sound. Students in pairs take turns describing the action on the screen.

10. I teach two Movie conversation classes at two different levels (intermediate and advanced). My students are educated, intelligent adults who, frankly, do not need help from me in critical thinking skills. They want help in two areas, and that is what I focus on: vocabulary building and listening comprehension. The students are required to watch the entire movie at home at least once during the session. In class, we watch clips only and I design activities that help the students learn new words or practice listening. Some of the activities are done while watching (cloze exercises) and others for after (word matching, dialog building,). At least as important is the conversation that takes place after watching and the exercises.

11. No one said that the students can NEVER see a film in its entirety! I, for example, always use segments, often showing the whole film over the course of the semester; if we have viewed an entire film in segments like this, and especially if we have been reading the book that generated the film, then I will show the whole thing in class to celebrate the end of term. But still, even in this case, I do not think that seeing movies in consecutive segments destroys the art of the movie ....it is simply another way to look at it, and one that serves language.

12. One lesson that my students taught me is that they would prefer to know the story beforehand so that they can concentrate on the language. That made me think that I might have been cognitively overloading them. It is one thing to follow a story, it is quite another to follow a story AND bear language points in mind in an L2! So now I give them a brief overview of the ten minutes before we watch and that frees their brains for the language tasks.

13. We also play the following „game” (you can do it with any book or movie that has a lot of characters): I write the names of characters in the book on scraps of paper (one on each piece of paper), with enough pieces so that there is one for each student in the

class. Then I fold them into tiny pieces and put them in a hat/bag/bowl, etc. The students are asked to pick a paper from the hat/bag/bowl. They are told not to show anyone their piece of paper or tell anyone who their character is. I pick a character too. I always include the author of the book as a character, and often also include some really minor people.

Then the students either write or act out a self-description of their character (in the first person) without mentioning his/her name or other easily identifiable details. If the description is to be written, students can't write the name of the character or any other „giveaway” information about their character. The written descriptions are then stuck up on the wall around the room and all the students (and I) walk around and try to guess who each person is. This is a lot of fun and it teaches the value of detail and careful example.

14. Here's a film suggestion for another time: BEFORE AND AFTER with Meryl Streep and Liam Neeson. I just finished using it in an intermediate-level communication class, and it was well-worth the effort. I presented it in six 15 min. segments, along with worksheets, followed by both small and large group discussion of plot, characters and point of view. Special attention was given to any idioms within, and the students were eager to „find” them, saying it was a helpful way to understand the meaning and usage. The language throughout was quite clear and realistic except for one character who swallowed and slurred his words, and the students commented about this, too. One advantage to using this film was that most of the students had not seen nor heard of it (I believe it came out about 1991) and I was mum about the name of the film, so expectation and prediction of action was possible, and of course, this added a lot to the interest level. A time or two a classmate was absent and missed the film presentation, so it was his/her job to read the worksheet and ask the classmates for answers and clarification. This was a good oral activity for both sides.

(Taken from TESL-L list in the Internet)

**Appendix B**  
**A List of Films**  
**to Use in the Classroom**

1. Wall Street (banking and stockholding);
2. Philadelphia (legal terms);
3. Dead Poet's Society (education);
4. Educating Rita (education);
5. Four Weddings and a Funeral (feelings and emotions);
6. The Birds (ecology and the environment);
7. Amadeus (classical music);
8. Immortal Beloved (classical music);
9. The Paper (mass media);
10. Quis Show (mass media);
11. The Piano (the changing role of women in society);
12. The age of Innocence (the changing role of women in society);
13. Thelma and Louise (the changing role of women in society);
14. The Sheltering Sky (different socio-cultural patterns);
15. The Last Emperor (different socio-cultural patterns);
16. Reality Bites (differences between generations);
17. What's Eating Gilbert Grape? (differences between generations);
18. Whose Life Is It Anyway? (euthanasia);
19. Indecent Proposal (love versus money);

20. The War of the Roses (marriage and divorce);

**Possible Movies for Linguistic Analysis**

1. Apocalypse Now (U.S. dialects)
2. Born Yesterday (dialects)
3. BraveHeart (Fake Scottish dialect)
4. The Bridge on the River Kwai (British class dialects; Japanese/English)
5. The Bridges of Madison County (Meryl Streep being Italian)
6. Chariots of Fire (British regional/class dialects)
7. Children of a Lesser God (American Sign Language)
8. Crocodile Dundee (Strine)
9. Dances with Wolves (English/Sioux; sign language)
10. Dim Sum (Chinese/English)
11. Do the Right Thing (U.S. dialects)
12. El Norte (Spanish/English)
13. Good Morning Vietnam (Vietnamese/English; ESL class)
14. Gung Ho (Japanese/English)
15. Iron and Silk (American teaching English in China)
16. My Fair Lady (British class dialects; accent "therapy")
17. Moscow on the Hudson (Robin Williams being Russian)
18. Nell (isolated woman inventing own language)
19. Out of Africa (Meryl Streep being Danish)
20. Picture Bride (Japanese/English)
21. Pink Panther (Peter Sellers being French)
22. The Sand Pebbles (Chinese/English)
23. Sophie's Choice (Meryl Streep being Polish)



## Appendix C

### COMMON AMERICAN ENGLISH EXCLAMATIONS

(Note: \* denotes a spelling attempt)

<b><i>Oh!</i></b>	(said in surprise, wonder, fear, or pain)
<b><i>Oho!</i></b>	(said in surprise or in taunting)
<b><i>Oh, well!</i></b>	(said when the speaker in resigned to the circumstances)
<b><i>Oh-oh!</i></b>	(said when something unfortunate has happened or is about to happen)
<b><i>Oh, no!</i></b>	(said when something unfortunate has happened or is about to happen)
<b><i>Oh, boy!</i></b>	(said in excitement or enthusiasm)
<b><i>Ah!</i></b>	(said in admiration or satisfaction)
<b><i>Aha!</i></b>	(said in satisfaction, pleasure, triumph, or sudden comprehension)
<b><i>Whew! *</i></b>	(said in relief or after the speaker has had a narrow escape)
<b><i>Ow!</i></b>	(said in pain)
<b><i>Ouch!</i></b>	(said in pain)
<b><i>Whoops</i></b>	(said when the speaker drops something, stumbles, or is otherwise clumsy)
<b><i>Oops!</i></b>	(said when the speaker drops something, stumbles, or is otherwise clumsy)
<b><i>Hmmm! *</i></b>	(said when the speaker is thinking something over or examining something)
<b><i>Mmmm! *</i></b>	(said when the speaker is eating especially tasty food)

<b><i>Well!</i></b>	(said in surprise, as a preface to a remark, or to give the speaker a chance to think)
<b><i>Well, well!</i></b>	(said in mild surprise or when the speaker has discovered something)
<b><i>Indeed!</i></b>	(said in surprise, bitterness, doubt, or sarcasm)
<b><i>Tsk-tsk!</i></b> *	(a clucking sound uttered in disapproval)
<b><i>Ugh!</i></b> *	(said in revulsion)
<b><i>Yuck!</i></b> *	(said in revulsion)
<b><i>Help!</i></b>	(an actual call for help or said in a humorous way when the speaker is experiencing some slight difficulty)
<b><i>Ahem!</i></b> *	(clearing the throat to get someone's attention but verges on the impolite)
<b><i>Pssst!</i></b> *	(said when the speaker wants to call someone's attention)
<b><i>Look out!</i></b>	(said as a warning to someone in danger)
<b><i>Watch out!</i></b>	(said as a warning to someone in danger)
<b><i>Say!</i></b>	(said when the speaker suddenly remembers something or wants to call attention to something)
<b><i>Wow!</i></b>	(said in surprise or admiration)
<b><i>Brrr!</i></b> *	(said when speaker is very cold)
<b><i>Gosh!</i></b>	(said in surprise)
<b><i>Gee!</i></b>	(said in surprise)
<b><i>Gad!</i></b>	(said in surprise or disgust)
<b><i>Darn!</i></b>	(said in anger, annoyance or disappointment)
<b><i>Darn it!</i></b>	(said in anger, annoyance or disappointment)
<b><i>I'll be darned!</i></b>	(said in surprise or annoyance)

Note: The following exclamations all have approximately the same meaning. They are generally used by women and

express surprise, astonishment, fear, or consternation.

<i>Heavens!</i>	<i>Goodness!</i>
<i>Heaven forbid!</i>	<i>My goodness!</i>
<i>Good heavens!</i>	<i>For goodness sake!</i>
<i>Heaven help us!</i>	<i>For goodness sakes!</i>
<i>For heaven's sake!</i>	<i>Mercy!</i>
<i>For heaven's sakes!</i>	<i>Mercy me!</i>
<i>Land sakes!</i>	

Other exclamations frequently used by women:

<i>My</i>	(said in surprise or admiration)
<i>Oh, my</i>	(said in surprise, admiration, or in a worried fashion)
<i>My, my</i>	(said in surprise or in a worried fashion)
<i>My word!</i>	(said in surprise or astonishment)
<i>Well, I never!</i>	(said in amazement)
<i>Eeek! *</i>	(said when the speaker is frightened by a mouse or is in a similar frightening predicament)
<i>Oh, dear!</i>	(said in worry or consternation)

In addition to using various exclamations, speakers of American English may use the following pause forms in conversation:

*uh \**  
*um \**

The speaker sometimes inserts these forms between words or

phrases when pausing to think.

## Appendix D

### Quotations from the Films

American Films have contributed lines that are a part of the American lexicon. Available to new generations through cable television or on video cassette, the great stars of Hollywood remain a continuing part of America's cultural heritage. Some lines from the film have entered the American idiom, like Arnold Schwarzenegger's „Hasta la vista,baby". While other lines may transform an audience of viewers into a single community in the sense that they share the emotion evoked by the words, like those spoken by the little girl in *Poltergeist*: „They're he-e-e-r-e!"

#### **Gone with the Wind. 1939.**

„Frankly my dear, I don't give a damn." *Clark Gable (Rhett Butler) to Vivian Leigh (Scarlett O'Hara).*

„After all, tomorrow is another day." *Leigh closing words.*

#### **The Wisard of Oz. 1939.**

„Toto, I've a feeling we're not not in Kansas anymore." *Judy Garland (Dorothy).*

„There's no place like home... There's no place like home..." *Judy Garland.*

#### **Tarsan the Ape Man. 1932.**

„Me Tarzan... You Jane". *Johnny Weismuller (Tarzan).*

#### **Apocalypse Now. 1979.**

„Terminate with extreme prejudice." *Jerry Ziesmer (Civilian) to Martin Sheeen (Capt. Benjamin Willard).*

„I love the smell of napalm in the morning....Smells like – victory." *Robert Duvall (Lt. Col. Kilgore).*

#### **Wall Street. 1987.**

„If you need a friend, get a dog.” Michael Douglas (*Gordon Gekko*).

**Forrest Gump. 1994.**

„My mama always said, life was like a box of chocolates. You never know what you’re gonna get. *Tom Hanks*.

„Mama says stupid is as stupid does.”

**The Godfather. 1972.**

„I’m gonna make him an offer he can’t refuse.” *Marlon Brando (Don Vito Corleone)*.

**The Godfather II. 1974.**

„Keep your friends close, but your enemies closer.” *Al Pacino (Michael Corleone)*.

**Rocky. 1976.**

„She’s got gaps. I got gaps. Together, we fill the gaps.” *Sylvester Stallone*.

**Star Wars. 1977.**

„May the Force be with you.” *Harrison Ford (Han Solo) to Mark Hamill (Luke Skywalker)*.

**Love Story. 1970.**

„Love means never having to say you’re sorry.” *Ali MacGraw (Jenny Cavilleri) to Ryan O’Neal (Oliver Barret, IV)*.

**Superman. 1978.**

„I’m here to fight for truth, justice, and the American way.” *Christofer Reeves*.

**Taxi Driver. 1976.**

„You talking to me? You talking to me? You talking to me? Well, who the hell else are you talking to? You talking to me?...” *Robert De Niro (Travis Bickel)*.

**High Society. 1956.**

„End of story.” *Louis Armstrong (Himself)*.

**All about Eve. 1950.**

„Fasten your seat belts, it’s going to be a bumpy night.” *Bette Davis (Margo Channing)*.

**Sudden Impact. 1983.**

„Go ahead, make my day.” *Clint Eastwood (Harry Callahan) to thug*.

**Body Heat. 1981.**

„You’re not too smart, are you? I like that in man.” *Kathleen Turner (Matty Walker) to William Hurt (Ned Racine)*.

**Casablanka. 1942.**

„Of all the gin joints in all the towns in all the world, she walks into mine.” *Humphrey Bogart (Rick Blaine)*.  
„Here’s looking at you, kid.” *Bogart to Ingrid Bergman (Iiisa Lund)*.

These examples have been taken from *The Dictionary of Film Quotations* by Melinda Corey and George Ochao, Crown Trade Paperbacks, New York, 1995.

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*Для нотаток:*

**Навчальне видання**

**ХУДОЖНІЙ ФІЛЬМ НА ЗАНЯТТЯХ  
З АНГЛІЙСЬКОЇ МОВИ:  
МЕТОДИЧНІ РЕКОМЕНДАЦІЇ ТА ЗАВДАННЯ**

*Навчально-методичний посібник*

**Укладачі:**  
*Фрідріх А.В., Антоненко Н.Є.*

**Відповідальний за випуск:**  
*Михальчук Н.О.*

**Комп'ютерна верстка:**  
*Федорук Л.М.*

Підписано до друку 25.05.2010 р.  
Папір офсет. Формат 60/84 1/16.  
Ум.др.арк. 2,01.  
Тираж 100. Зам. № 303/2.

*Редакційно-видавничий відділ  
Рівненського державного гуманітарного університету  
33028, м. Рівне, вул. С. Бандери, 12*